

the
GREENWICH VILLAGE ORCHESTRA

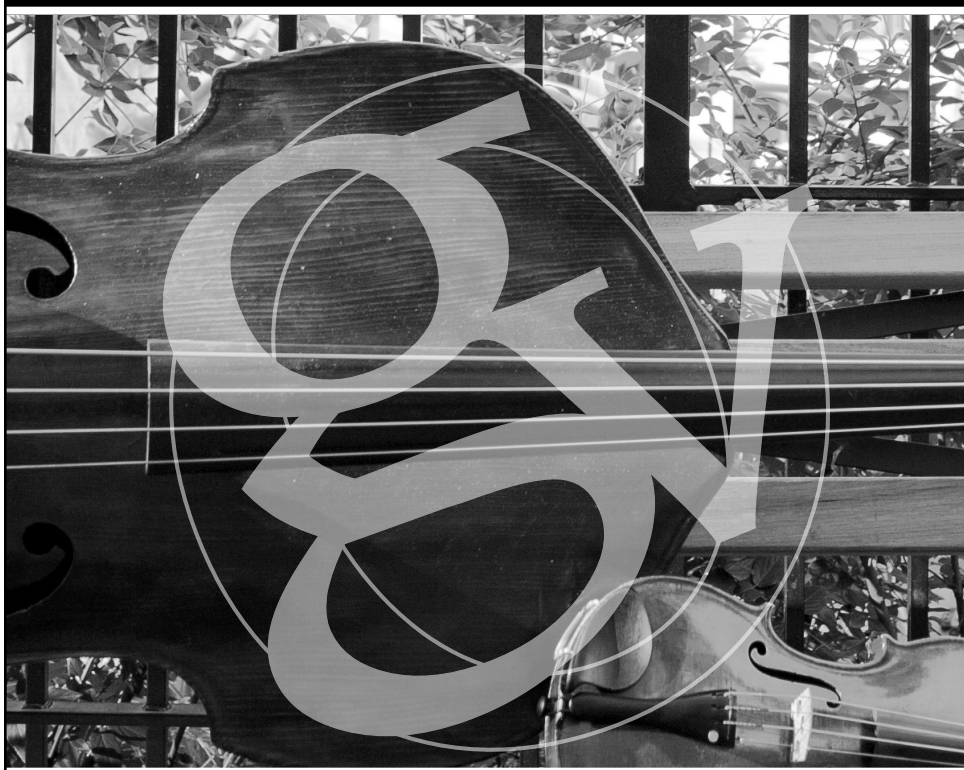
BARBARA YAHR, MUSIC DIRECTOR and CONDUCTOR

and

ST. GEORGE'S CHORAL SOCIETY

MATTHEW LEWIS, ARTISTIC DIRECTOR

SUNDAY, APRIL 29, 2018 | 2:30 PM | CHURCH OF THE INCARNATION



2017-2018 SEASON FINALE
VERDI REQUIEM

A NOTE FROM THE GVO MUSIC DIRECTOR

Dear Friends,

We are so proud to present Verdi's operatic Requiem today in the final orchestral concert of our 2017-2018 season, in partnership with the terrific St. George's Choral Society, led by Matthew Lewis. It has been a tremendous pleasure to work on this piece alongside this wonderful choir and superb soloists, and I hope you will enjoy hearing the fruits of the labors of these many musicians. Of course, music is best shared among friends, and it is our great honor to present today's concert to you, our audiences, without whom none of what we do would be possible, and without whom none of it would matter.

Yours,



Barbara Yahr

Music Director and Conductor, GVO

Established in 1986, the GVO is a symphony orchestra composed entirely of volunteers. By day, we are accountants, artists, attorneys, carpenters, editors, physicians, professors, programmers, psychologists, retirees, scientists, secretaries, teachers, and writers. As musicians, we are dedicated to bringing the best possible performances of great music to our audiences and are committed to serving the community while keeping our ticket prices affordable. The GVO operates on a lean budget — our concerts would not be possible without generous donations from our audiences and our musicians.

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St. George's Choral Society enriches lives through the universal and transformative power of music. With a focus on the education of our members and outreach to the New York City community, we have been sharing performances of great works of music, old and new, for chorus and orchestra since 1817. We are a diverse community of amateur and professional singers, committed to continuing and expanding our legacy of artistic excellence in choral music for years to come.

PROGRAM

Sunday, April 29, 2018 at 2:30 p.m.

Barbara Yahr, Music Director and Conductor, Greenwich Village Orchestra

Matthew Lewis, Artistic Director, St. George's Choral Society

Greenwich Village Orchestra

St. George's Choral Society

Rebecca Farley, soprano

Raehann Bryce-Davis, mezzo-soprano

Jonathan Tetelman, tenor

Christian Zarembo, bass

Giuseppe Verdi (1813-1901)

Messa da requiem

1. *Introit and Kyrie* (chorus, soloists)
 2. *Dies irae*
 - Dies irae* (chorus)
 - Tuba mirum* (chorus)
 - Mors stupebit* (bass)
 - Liber scriptus* (mezzo-soprano, chorus)
 - Quid sum miser* (soprano, mezzo-soprano, tenor)
 - Rex tremendae* (soloists, chorus)
 - Recordare* (soprano, mezzo-soprano)
 - Ingemisco* (tenor)
 - Confutatis Maledictis* (bass, chorus)
 - Lacrymosa* (soloists, chorus)
 3. *Offertory*
 - Domine Jesu Christe* (soloists)
 - Hostias* (soloists)
 4. *Sanctus* (double chorus)
 5. *Agnus Dei* (soprano, mezzo-soprano, chorus)
 6. *Lux aeterna* (mezzo-soprano, tenor, bass)
 7. *Libera me* (soprano, chorus)
 - Libera me*
 - Dies irae*
 - Requiem aeternam*
 - Libera me*
-

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Flash photography is not permitted during the performance.

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NOTES ON THE PROGRAM

VERDI - REQUIEM

When Rossini died in 1868, Verdi proposed that a Requiem should be written in honour of the great man. Thirteen leading Italian composers, including himself, would each be invited to contribute a movement. Somewhat predictably, initial enthusiasm for the idea soon gave way to all sorts of professional rivalries, and when it also became clear that the piece would be little more than an unconvincing pot-pourri, the scheme had to be abandoned.

In 1873 the Italian poet, novelist and national hero Alessandro Manzoni died. Verdi had been a lifelong admirer and was deeply affected by his death. He decided to write a Requiem in Manzoni's memory, and began by re-working the *Libera me* which he had composed five years earlier for the ill-fated Rossini project. Though it is Verdi's only large-scale work not intended for the stage, the Requiem is unashamedly theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections. Writing at the time, the eminent conductor and pianist Hans von Bülow aptly described it as "Verdi's latest opera, in church vestments."

The first performance of the *Messa da Requiem* took place on May 22, 1874, the first anniversary of Manzoni's death, in St. Mark's Church, Milan. Special permission had to be obtained from the Archbishop for the inclusion of the female choristers, who were hidden behind a screen and clad in full-length black dresses and mourning veils. Though it was a successful performance, the restrained circumstances and prohibition against applause produced a somewhat muted reaction. In contrast, the second performance three days later, at La Scala Opera House, was received by the capacity crowd with tumultuous enthusiasm. The Requiem became an overnight sensation, and was equally ecstatically received at the many European performances that soon followed. Its British premiere took place in May 1875 at the Albert Hall, conducted by Verdi himself, with a chorus of over 1000 and an orchestra of 140. One journalist described the work as "the most beautiful music for the church that has been produced since the Requiem of Mozart" — a view that was echoed by most people. However, a significant minority found it offensive that Verdi, an agnostic, should be writing a Requiem. For them the very qualities which made his music so ideally suited to the theatre made it wholly unacceptable for the church. Today this difference between traditional sacred music and Verdi's operatic treatment of the Requiem text no longer presents a problem.

The work begins with a hushed and solemn falling phrase on the cellos, a motif that recurs later. After the opening *Requiem aeternam* (Rest eternal), the *Kyrie* follows, introduced

by the four soloists. Here the operatic nature of the piece is clearly revealed, with its expansive rising melody and wide dynamic contrast.

The lengthy second movement, *Dies irae* (Day of wrath, day of judgement), is a sequence of nine widely contrasting sections containing some of Verdi's most dramatic and emotional music, notably the terrifying *Dies irae* theme with doom-laden thunderclaps provided by the bass drum; the on- and off-stage trumpets representing the "last trump" of Biblical prophecy; and the tender pleading of the *Salva me* (Save me). The *Dies irae* motif is never far away, but eventually the terrors of the Last Judgement give way to the heartfelt *Lacrymosa dies illa* (That tearful day), and quiet final prayer, *Dona eis requiem* (Grant them peace).

For the *Offertory* Verdi adopts a much more liturgical idiom, with a predominantly four-part vocal texture over a restrained accompaniment for the soloists' *Domine Jesu*. Trumpet fanfares announce the exhilarating *Sanctus & Benedictus*, an animated fugue for double chorus based on an inversion of the opening cello motif, with colourful, scurrying orchestral writing

The *Agnus Dei* sounds at first as if it is from some remote region. After the rich romanticism of much of the earlier music, Verdi presents us with an austere, unaccompanied duet, in bare octaves. The chorus answers, also in octaves but with the addition of a small group of instruments, and then, as the second and third statements of the *Agnus Dei* text progress, the music grows in richness and warmth. *Lux aeterna* (Light eternal) is a short movement for a trio of solo voices, sometimes unaccompanied and sometimes supported by shimmering strings.

After the chant-like opening of the final movement, *Libera me* (Deliver me), and a short arioso for the soprano soloist, Verdi returns to the original *Dies irae* and *Requiem aeternam* themes. The extended final section of the work is another energetic fugue, again loosely based on a version of the cello motto. After a tremendous climax the work gradually moves towards a quiet end, though the concluding prayer of supplication, surely reflecting Verdi's own uncertainty, noticeably lacks the final serenity and assurance of salvation found in most other Requiems.

Few choral works have captured the public imagination in the way that Verdi's Requiem has. The uncomplicated directness of his style, his soaring, lyrical melodies which lie perfectly for the human voice, the scintillating orchestration and, most significantly, the work's extraordinary dramatic and emotional intensity, all contribute to the Requiem's status as one of the great icons of Western music. - John Bawden

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Summer Benefit: May 23 at 6:45 pm, \$100 per person

Gala reception featuring organ demonstration and recital by Matthew Lewis
Church of the Ascension, Fifth Ave and 10th Street

Summer Choral Festival: Saturday, June 16 at 7:00 p.m. (rehearsals begin June 5)

Bach: Lobet den Herrn, alle Heiden, BWV 230, Schubert: Mass in C

Contact us for more information, to join, or be on our mailing list:

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ABOUT THE SOLOISTS

REBECCA FARLEY

Rebecca Farley, soprano, has been praised for her poise (Opera News), her “fine, flexible soprano” (Parterre Box), and her “filigree phrasing” (Scoop NZ). She received her master’s degree from The Juilliard School where she was a Kovner Fellow and now as an alumna is a proud recipient of the Novick Career Advancement Grant. At Juilliard she appeared as Bubikopf in Ullman’s *Der Kaiser von Atlantis* and as the stratospheric Controller in Jonathan Dove’s *Flight*. She was also featured in a showcase as the title character of *Manon* in Massenet’s sensuous St. Sulpice scene and appeared in a recital of obscure Liszt lieder, accompanied and curated by Brian Zeger. This is Ms. Farley’s debut with St. George’s Choral Society and the GVO and is one of several exciting debuts this season. In October, Ms. Farley premiered Sherry Wood’s *Mara: A Chamber Opera* at The Rubin Museum in NY. January brought her Buffalo Philharmonic Orchestra debut in a staged concert of Mozart favorites. Ms.

Farley took on Fiordiligi, Countess, and Donna Anna all in one night in scenes from *Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni*. Last month she made her David Geffen Hall debut with The National Chorale in Angela Rice’s oratorio *Thy Will Be Done*. This performance included an aria written specifically for Ms. Farley and was the NY premiere of the work. Ms. Farley made her Carnegie Hall debut December 2016 singing the soprano solos in Bach’s *Magnificat* with The Cecilia Chorus of NY. She returned with the same ensemble last December as the soprano soloist in Bach’s *Christmas Oratorio*. Another Carnegie highlight from last season was a collaboration with Ensemble Connect for Monteverdi’s *Il combattimento di Tancredi e Clorinda* in which she sang the role of Clorinda.



RAEHANN BRYCE-DAVIS

Hailed by the New York Times for her “striking mezzo soprano” and by the San Francisco Chronicle for her “electrifying sense of fearlessness,” Raehann Bryce-Davis joins Theater an der Wien for her first performances of Wellgunde in *Der Ring des Nibelungen* in the 2017-18 season. She also sings performances of Elgar’s *Sea Pictures* at the Musikverein in Vienna, joins the New York Oratorio Society in the world premiere of Paul Moravec’s *Sanctuary Road* in her Carnegie Hall debut, and sings Verdi’s *Requiem* with the Greenwich Village Orchestra and the St. George’s Choral Society. Last season, she joined the ensemble of Opera Vlaanderen where she sang Nezhat in *Sadko*, Kristina in *The Makropolis Affair*, and Mary in *Der fliegende Holländer*. As recent participant in San Francisco Opera’s prestigious Merola Opera Program, she sang Eboli in selections from Verdi’s *Don Carlo* and Santuzza from Mascagni’s *Cavalleria Rusticana*. Ms. Bryce-Davis is the 2018 recipient of the prestigious George London Award, 2017 1st Place and Audience Prize-winner of the Concorso Lirico Internazionale di Portofino competition, Third Prize Winner of the 2016 International Hans Gabor Belvedere Singing Competition and Winner of the 2016 Richard F. Gold Career Grant. She is also the winner of the 2015 9th International Hilde Zadek Competition at the Musikverein in Vienna, the 2015 Metropolitan Opera National Council Pittsburgh District, and the 2015 Sedat Gürel - Güzin Gürel International Voice Competition in Istanbul.



JONATHAN TETELMAN

Praised by Opera News for his “galvanizing presence,” this season tenor Jonathan Tetelman makes his New Orleans Opera debut as Marco in Chadwick and Barnett’s *Tobasco*. He also joins both the Berkshire Opera Festival and Gulf Shore Opera for Duca in *Rigoletto*, the Metropolitan Opera’s roster for their production of *Norma*, Pittsburgh Festival Opera for Rodolfo in *La bohème*, a gala performance of Don Jose in *Carmen* at the French Embassy in Washington, D.C., and sings both Dvorak’s *Requiem* and Verdi’s *Requiem* with the GVO and St. George’s Choral Society. Upcoming engagements include several role and company debuts, which include Rodolfo in *La bohème* with English National Opera, the title role of *Werther* with Opera del Teatro Solís in Uruguay, Cavaradossi in *Tosca* with Festival d’Aix-en-Provence, and Pinkerton in *Madama Butterfly* with Virginia Opera. Last season, Mr. Tetelman sang his first performances of Rodolfo in *La bohème* with the Fujian Grand Theatre in China, joined the Milan Festival Orchestra in Lake Como, Italy for Verdi’s *Requiem*, the Orchestra Now for Elgar’s *Dream of Gerontius*, and made his Carnegie Hall debut with the New England Symphonic Ensemble for Mozart’s *Coronation Mass*. Additionally, he joined St. George’s Choral Society for Dvorak’s *Stabat Mater*, Gulf Shore Opera for concert performances including selections of Alfredo in *La Traviata*, Rodolfo in *La bohème*, Duca in *Rigoletto*, and was a finalist in the Metropolitan Opera National Council Auditions NY District. Recently awarded First Prize in the 2016 New York Lyric Opera Competition, Mr. Tetelman performed concerts at both Lincoln Center and Carnegie Hall singing selections of Don Jose in *Carmen*, Alfredo in *La Traviata*, and Pinkerton in *Madama Butterfly*. He was also a 2016 prize-winning finalist in the Mildred Miller (Opera Theater of Pittsburgh) Competition, and a semi-finalist in both the Giulio Gari International Vocal Competition and the Gerda Lissner International Vocal Competition.



CHRISTIAN ZAREMBA

This Season: Angelotti in *Tosca* at the Metropolitan Opera, Sparafucile in *Rigoletto* at Michigan Opera Theater, and Zuniga in *Carmen* with Austin Opera. Past Highlights: Il Re (*Aida*) National Symphony, Collatinus (*Rape of Lucretia*), Passagallo (*L’Opera Seria*) and Dr. Bartolo (*Le Nozze di Figaro*) with Wolf Trap Opera. Colline (*La bohème*) with Portland Opera and Opera Omaha, Sarastro (*Die Zauberflöte*) and Ashby (*Fanciulla del West*) with Minnesota Opera, and the Bass Soloist in *The Little Match Girl Passion* with the Glimmerglass Festival and Portland Opera. Next Season includes a return to the MET and engagements with Austin Opera, Lyric Opera of Kansas City, and the Opera Theater of St. Louis



ABOUT THE CONDUCTORS

BARBARA YAHR

Now in her sixteenth season with the GVO, Music Director Barbara Yahr continues to lead the orchestra to new levels of distinction. Ms. Yahr's career has spanned from the US to Europe, the Middle East, and Asia. Her previous posts include Principal Guest Conductor of the Munich Radio Orchestra, Resident Staff Conductor of the Pittsburgh Symphony under Maestro Lorin Maazel and Music Director of the Pittsburgh Youth Symphony Orchestra. She has appeared as a guest conductor with the Bayerische Rundfunk, Dusseldorf Symphoniker, Frankfurt Radio, Janacek Philharmonic, New Japan Philharmonic, NHK Symphony Orchestra, Singapore Symphony, and the National Symphony in Washington D.C. She has also conducted in Columbus, Detroit, Calgary, Chattanooga, Louisiana, Richmond, New Mexico, Lubbock, and Anchorage, as well as the Ohio Chamber Orchestra, St. Paul Chamber, Cincinnati Chamber Orchestra, New World Symphony, and the Chautauqua Festival Symphony Orchestra. She has also conducted in Israel. She has led new opera productions in Frankfurt, Giessen, Tulsa, Cincinnati, Minnesota and at Mannes: The New School for Music in NYC. She has coached actors on the set of the Amazon Series, *Mozart in the Jungle*, and in 2016, she led the Pittsburgh Symphony musicians in a free concert. She also works as a Music Therapist; her pioneering, community music therapy project, *Together in Music*, brings orchestral music to the special needs community with uniquely interactive programs. She is married to Dr. Alexander Lerman and has two adult step children, Abe and Dania, and a 15 year old son, Ben.



MATTHEW LEWIS

Matthew Lewis maintains an active career as an organist, choral conductor, and educator. As artistic director and conductor of St. George's Choral Society since 2005, he directs the chorus in major works of the repertoire. He is organist and director of music at the Church of St. James the Less in Scarsdale, NY, where he directs the church's choirs, manages the concert series, and plays the newly-installed Klais organ. For 23 years he was organist and director of music the Church of the Incarnation, where he directed a group of professional singers in a variety of liturgical choral music. Dr. Lewis has also served as organist and choir director at Temple Israel in Lawrence, NY, since 1993. Dr. Lewis has been a member of the organ faculty of the Juilliard School Pre-College division since 1993, and served as adjunct assistant professor of organ at Westminster Choir College for 12 years. He has presented solo organ recitals in the United States, Canada, France, and China (Beijing), has been a featured artist on WNYC and Pipedreams (NPR), and has performed the complete organ works of César Franck several times, including at New York City's Cathedral of Saint John the Divine. At The Juilliard School, he completed the doctor of musical arts degree as a student of Jon Gillock. Dr. Lewis is the former recipient of a Fulbright Grant and the Annette Kade Fellowship from the Council of International Education for study in Paris, where he was a student of organ-virtuoso Marie-Madeleine Duruflé. He has studied choral conducting with Robert Page.



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* In memory of Mary Ellen Rooney

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Verdi Requiem Text and Translation

I. Requiem and Kyrie

Chorus:

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Bass:

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

I. Requiem and Kyrie

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. Sequence

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano:
Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.

Iuste judex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplici parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Soprano, Mezzo-soprano and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:
King of dreadful majesty.
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the suppliant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:

dona eis requiem.
Amen.

III. Offertorio

Quartet:

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelum defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

IV. Sanctus

Double Chorus:

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:

grant them peace.
Amen.

III. Offertorio

Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and his descendents.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we commemorate today.
Grant, O Lord, that they might pass from death into that life
which you once promised to Abraham and his descendents.

Deliver the souls of all the faithful dead from the pains of hell;
Grant that they might pass from death into that life.

IV. Sanctus

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua
luceat eis,
cum sanctis tuis in aeternam; quia pius es.

VII. Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque
ventura irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae; dies magna et amara
valde.

Requiem aeternam, dona eis, Domine, et lux perpetua
luceat eis.

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me, Domine, quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me.

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them
rest everlasting.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual light shine
upon them
with your saints forever; for you are merciful.

VII. Libera me

Soprano and Chorus:

Deliver me, O Lord, from eternal death on that awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to come, when the
heavens and the earth shall be moved.

The day of wrath, that day of calamity and misery; a great and
bitter day, indeed.

Grant them eternal rest, O Lord, and may perpetual light shine
upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth shall be moved;
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful day.
Deliver me.